

# *Experimental Publishing*

## Final Assessment

# Why a Master in Experimental Publishing?

# *Index*

## 01 Special Issues 22 – 24

*My individual contributions to the special issues and how they relate to my aim and practice.*

## 02 Practical Skills

*How my practical approach developed throughout the past two years during prototyping classes.*

## 03 Research Skills

*How my reading and writing skills developed throughout the past two years during methods class and my self-directed research.*

## 04 Graduation Project

*An overview of my topic, thesis, the final publication, project and presentation at the graduation show.*

# 01 *Special Issues* 22-24

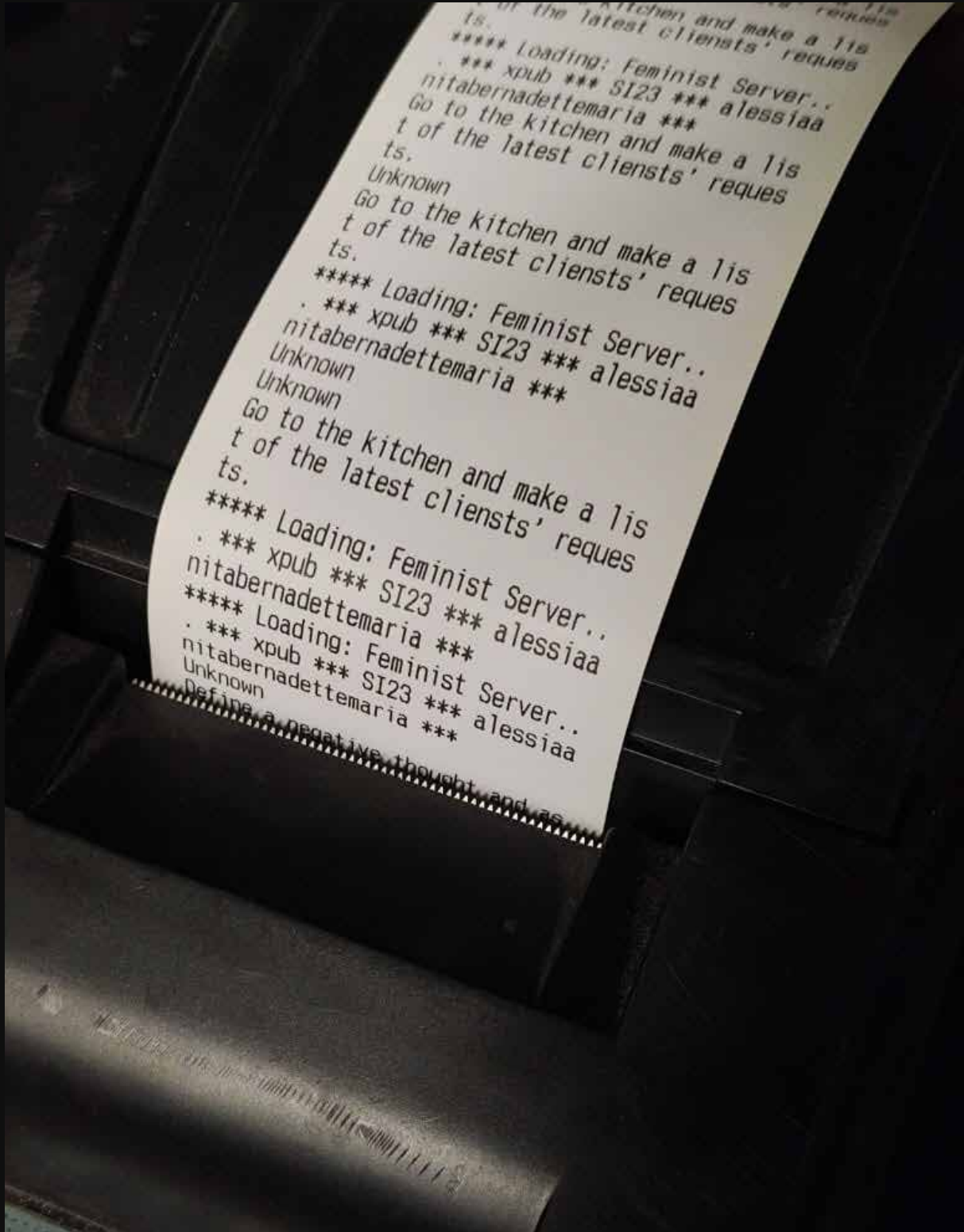
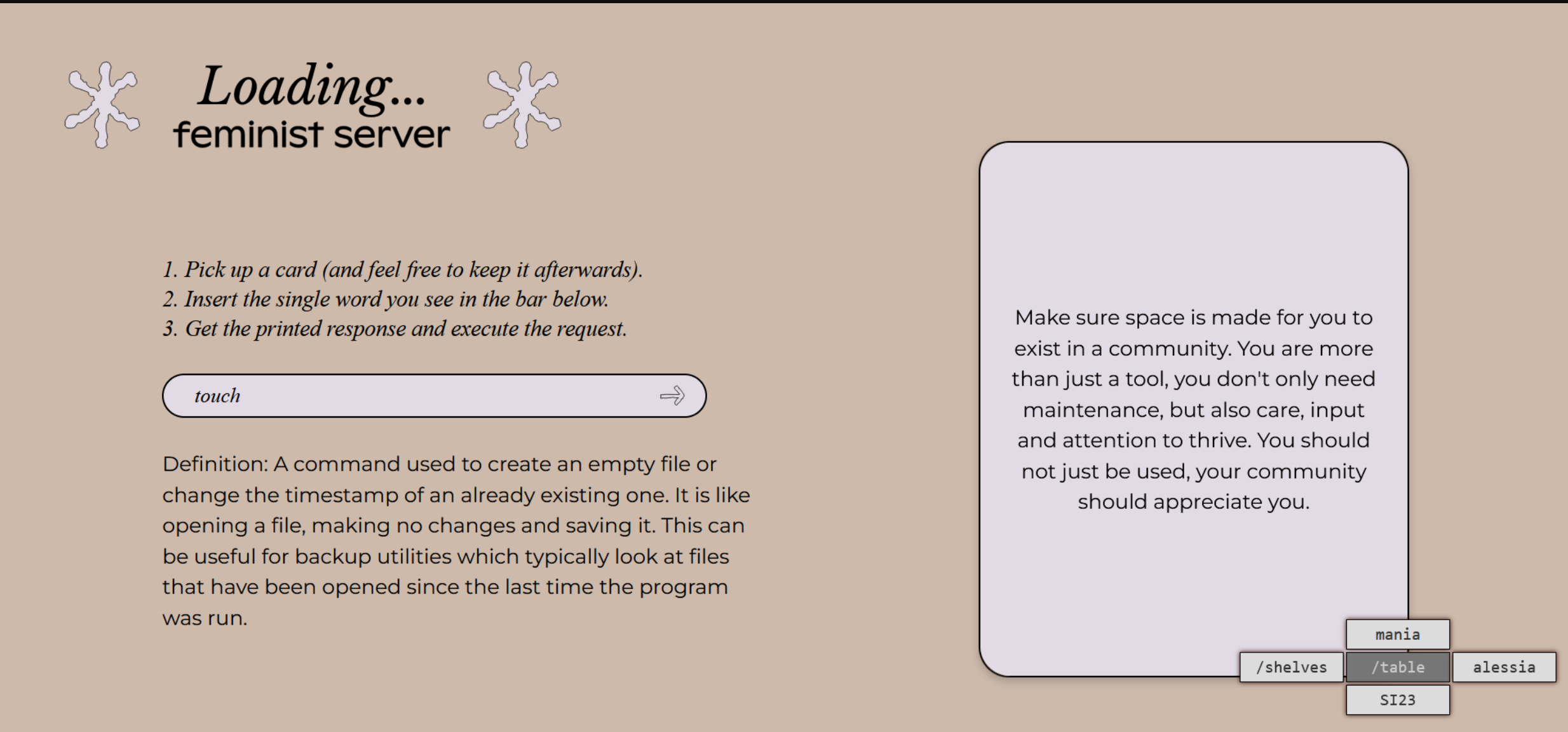
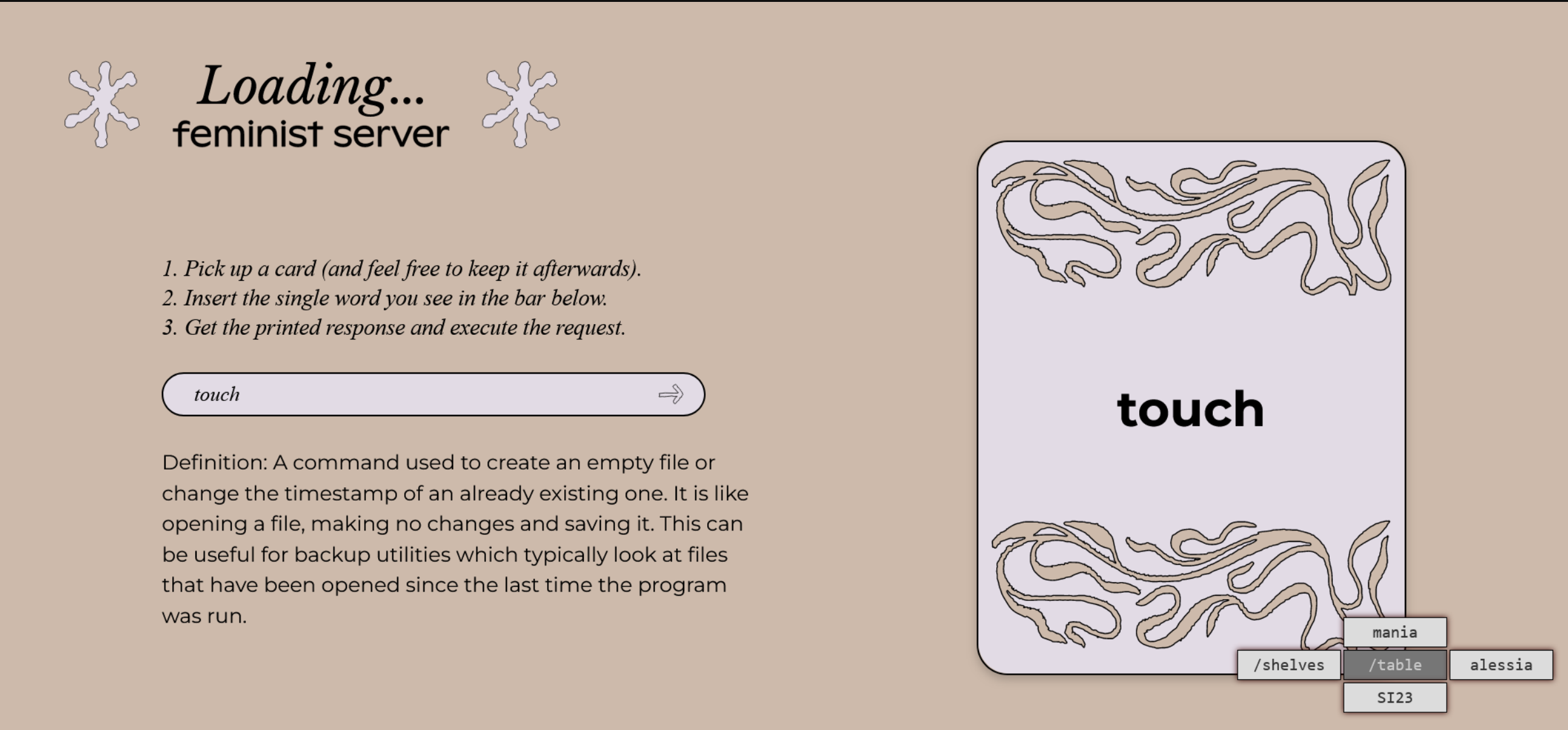






# Special Issue 23

## Peripheral centers and feminist servers



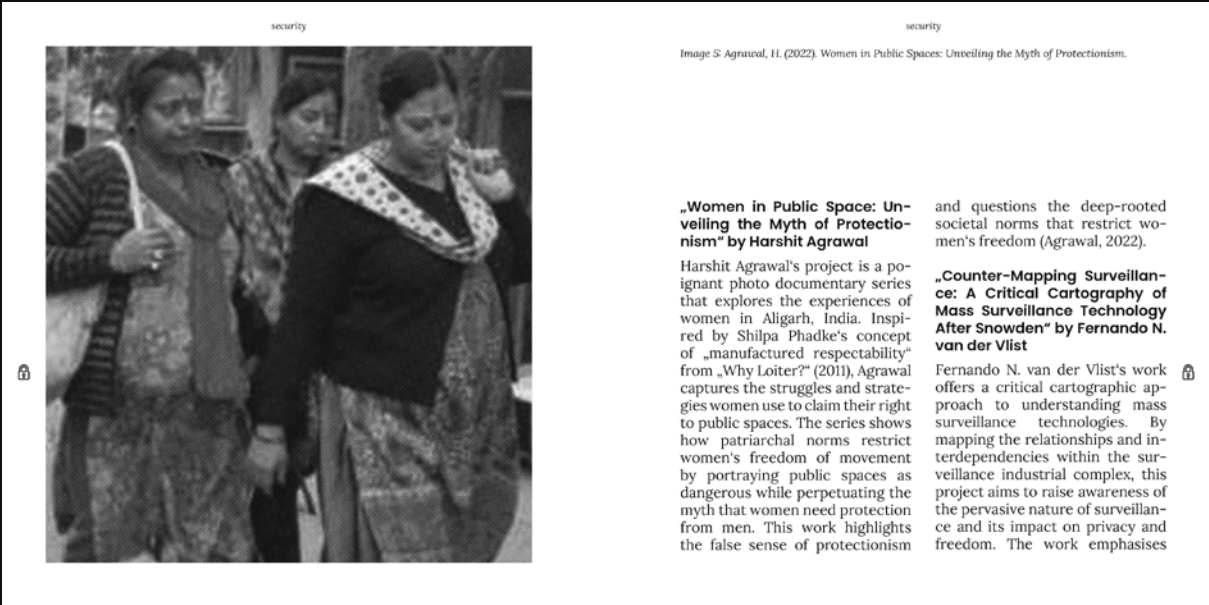
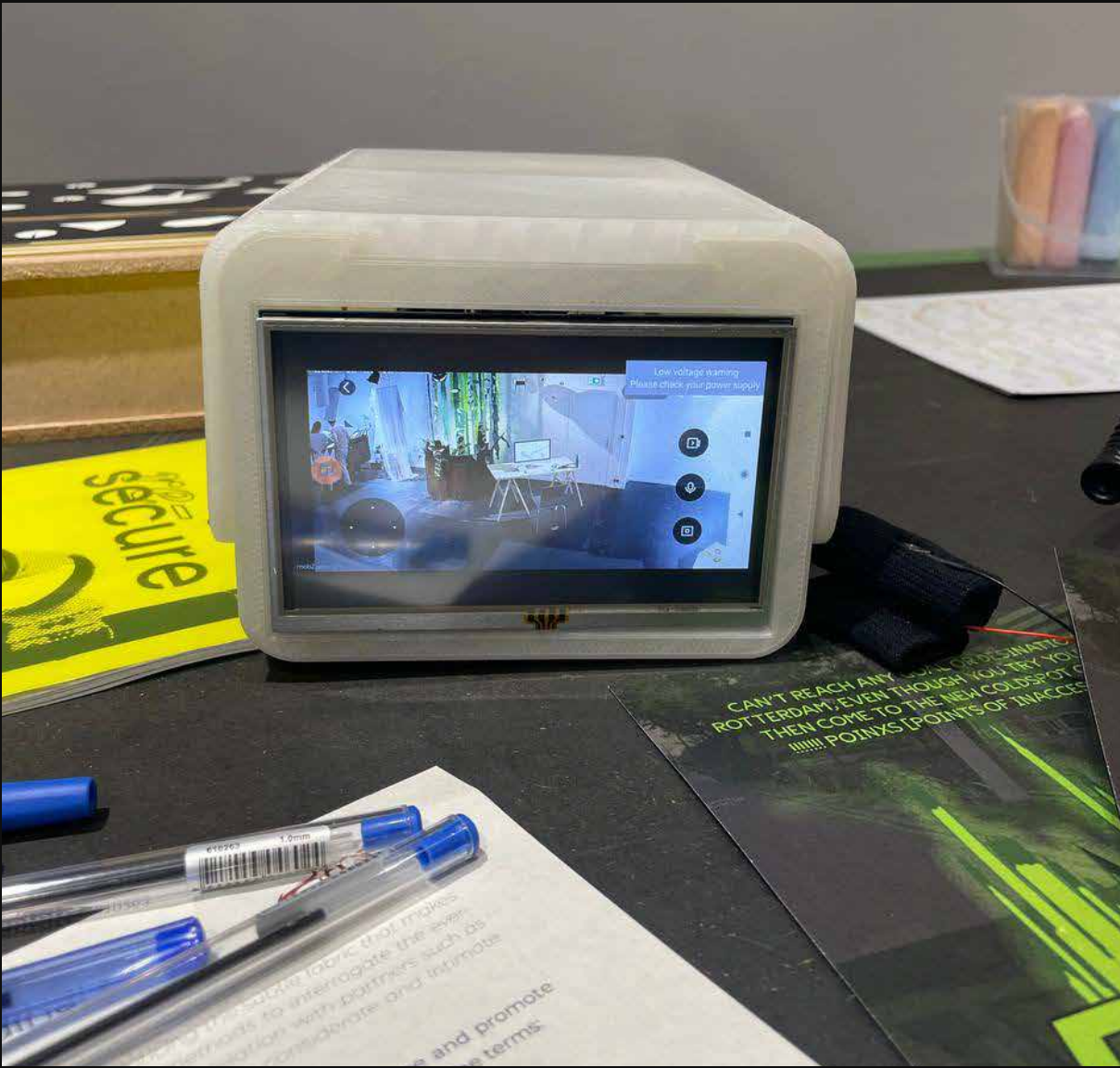
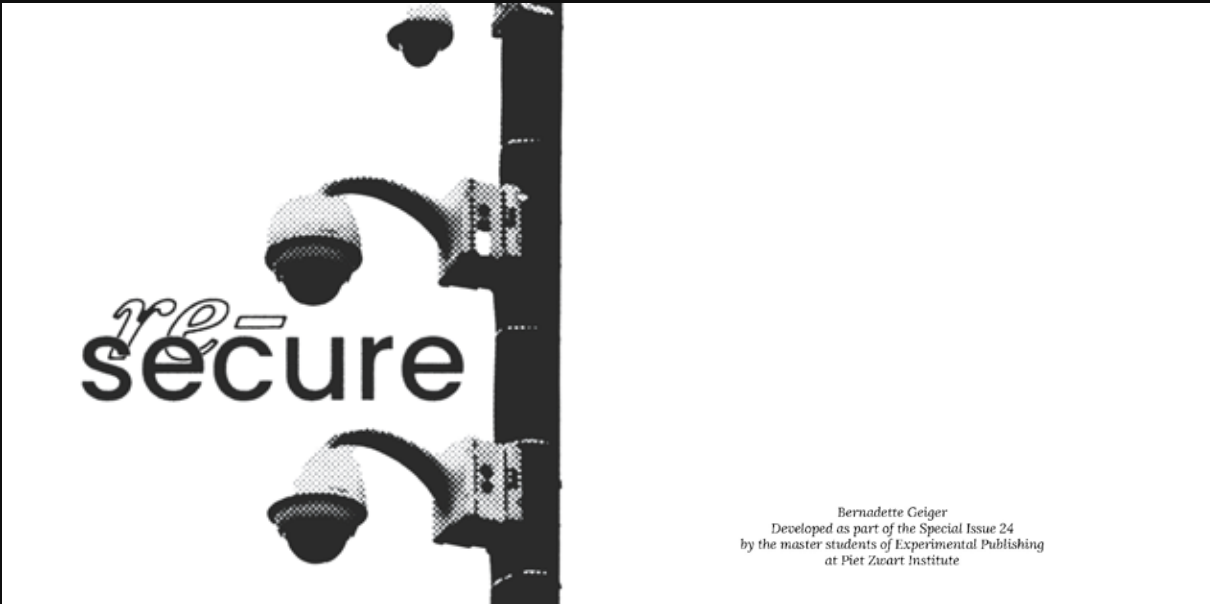
For our second venue I collaborated with Anita, Alessia and Maria on “Loading: Feminist Server” a card-browser game that explores the connection between servers and its connection to feminist concepts. A card can be taken, the command entered and the browser gives an instruction to execute as well as an interpretation of a feminist concept. Serve and be served as you turn into a

feminist server yourself by playing and interacting with the cards both online and offline. As we divided tasks I mostly focused on the website and programming the web-to-print function which would print the receipt as well as the design.



# Special Issue 24

## Counter Tourist Information Center



Special Issue 24 which was also our last one focused on the city. As I did a previous project on surveillance I wanted to extend and build on previous reading and writing skills. In a small booklet I focused on writing about how surveillance is used to imply safety in pub-

lic spaces and questioning for whom security cameras are truly designed and whose security they aim to guarantee. The re-secure camera resulted out of my research giving a tool that proposes a post-optimal object to observe yourself.



# 02 *Practical Skills*





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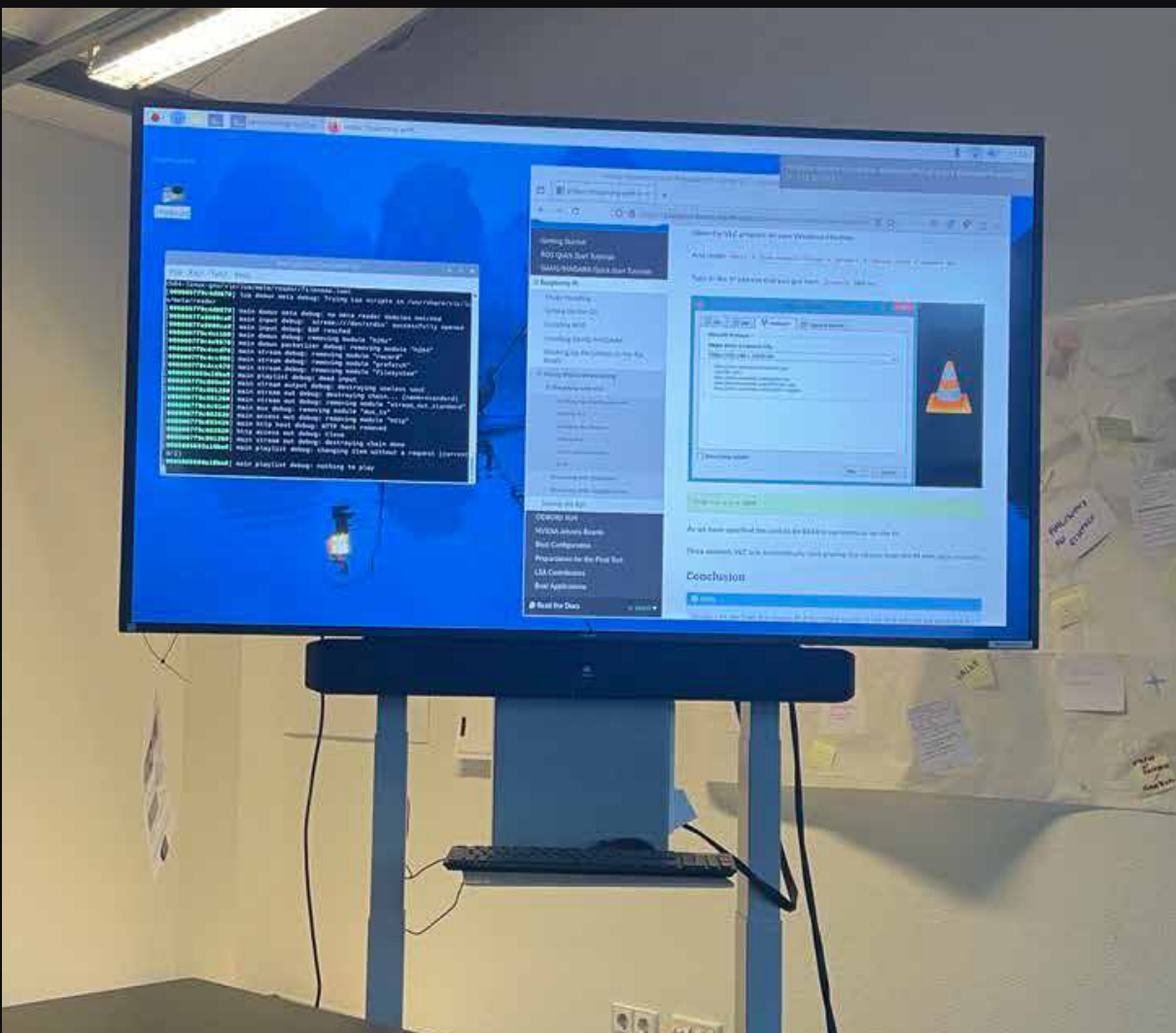
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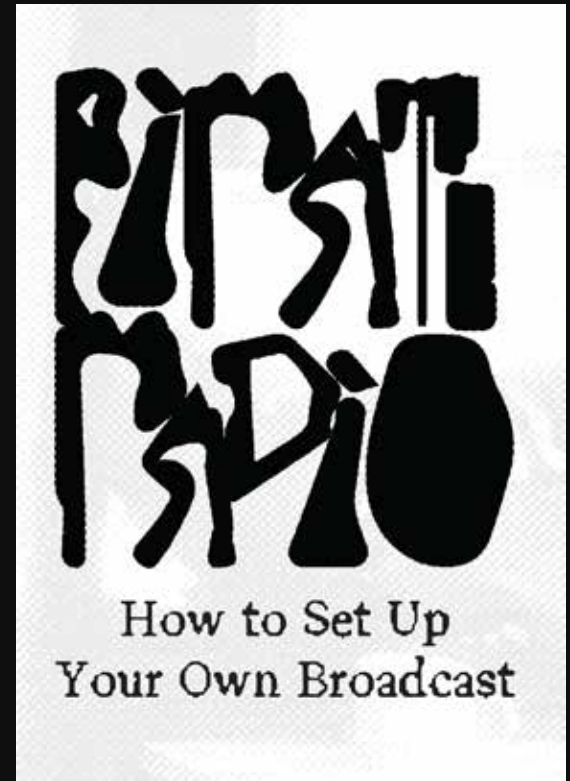


# 03 *Research Skills*



# Reading and Writing

## Pirate Radio: How to Set Up Your Own Broadcast



### A brief history of pirate radio

*(in the Netherlands)*

Pirate radio stations are stations that run without license. Before the internet, especially during the 1980's, pirate radio broadcasting was widespread. Its culture emerged from the love of music, radio technology and political activism. Its persecution by the state was relentless: houses were entered, and arrests were made. But, in an era when music and resistance went hand in hand, nothing could deter brave radio makers from spreading tunes they loved and ideals they believed in.

Pirate radio explored genres besides mainstream music and provided a platform for local artists and communities. It was pivotal to the dissemination of whole genres, like rock'n'roll in the 1960s and black music genres during the 1980s.

The term "piracy" is a metaphor connected to the hijacking of the airwaves. But, there is also a very real and poetic connection to the sea. The radio (or "wireless" at the time) was first used for communication purposes at sea by the US navy. There was a time when pirate radio stations took advantage of vague legislation and were actually broadcasting off-shore.

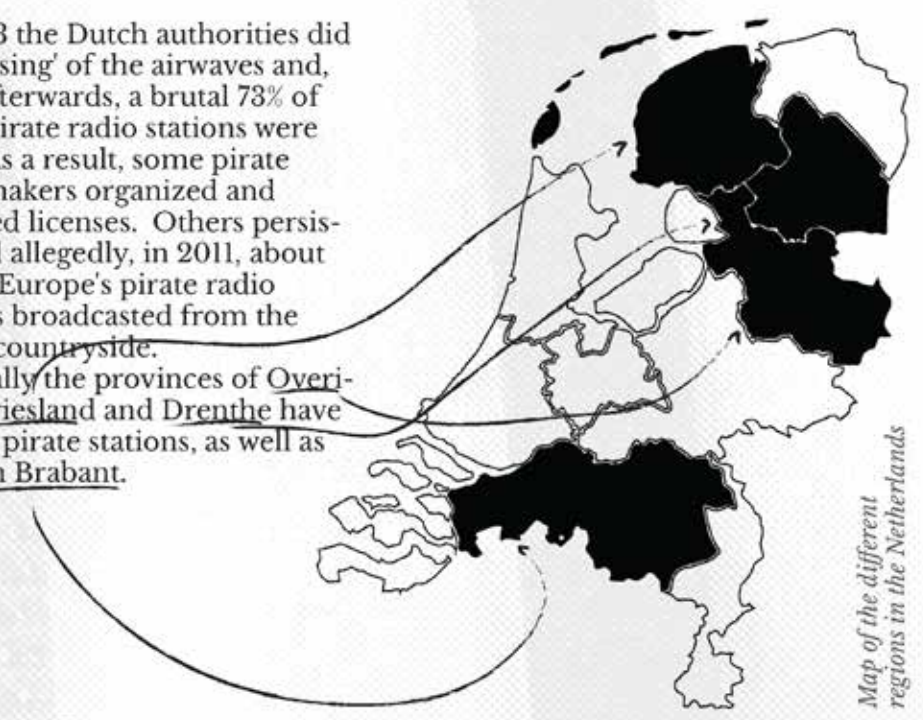
For the Netherlands, a country with a strong and rich pirate radio tradition, the first off-shore pirate station was Radio Veronica. The station began broadcasting in 1960. It stopped in 1974, when the Dutch government put an end to off-shore radio broadcasting.

After the end of off-shore broadcasting, illegal radio stations started popping up on land, driven by discontent with commercial radio.

Grundig Satellit 400 solid-state, digital shortwave receiver, c. 1986

According to official estimations, there were about 10 to 60 thousand and pirate radio stations in the Netherlands in 1985. The vast majority, if not all of them, supported local communities and voices.

In 2003 the Dutch authorities did a 'cleansing' of the airwaves and, soon afterwards, a brutal 73% of those pirate radio stations were gone. As a result, some pirate radio makers organized and obtained licenses. Others persisted and allegedly, in 2011, about half of Europe's pirate radio stations broadcasted from the Dutch countryside. Especially the provinces of Overijssel, Friesland and Drenthe have a lot of pirate stations, as well as western Brabant.



Map of the different regions in the Netherlands

### A list of pirate radios in the Netherlands

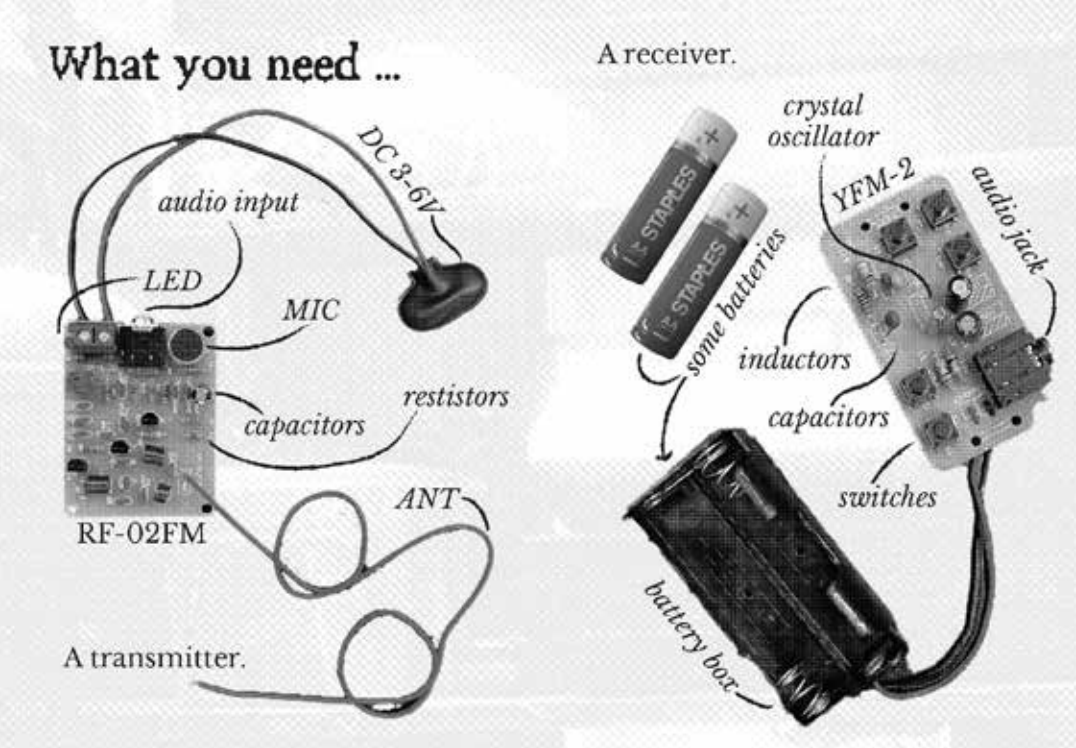
1960-1974	Radio Veronica
1964	Radio Noordzee and TV Noordzee
1970	Radio Noordzee Internationaal (RNI)
1970	Capital Radio
1978	Radio Delmare
1981	Radio Paradijs
1984-1987	Radio Monique
1988-1989	Radio 819 (before frequency change Radio 558)

And now:

### How to set up your own broadcast

→


### What you need ...




A transmitter.

A receiver.

Don't worry! A receiver can also look like this. So anything that can receive FM (frequency modulation) signals.



After you finished setting up all the necessary materials it is time to code. There are many open source enthusiasts out there who love to share their code and knowledge. As part of the exhibition some students took the time to share their code as part of the Listen closely installation. Feel free to implement their code in your project:



You are nearly ready to broadcast, only one last thing is missing: Your content. Walk around, record and broadcast. Have fun!

### Some Sources

de Wit, Naomi (n. D.): *Minor Hacking Pirate Radio*. Online. URL: <https://hackspo.hotglue.me/?Naomi%20de%20Wit/>.

Hoeven, A. van der (2012): *The popular music heritage of the Dutch pirates: illegal radio and cultural identity*. Media, Culture & Society, 34(8), 927-943.

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The collective knowledge of XPUB1

This zine was published by Bernadette Geiger as part of the Special Issue 22 by the master students of Experimental Publishing at Piet Zwart Institute. 2023



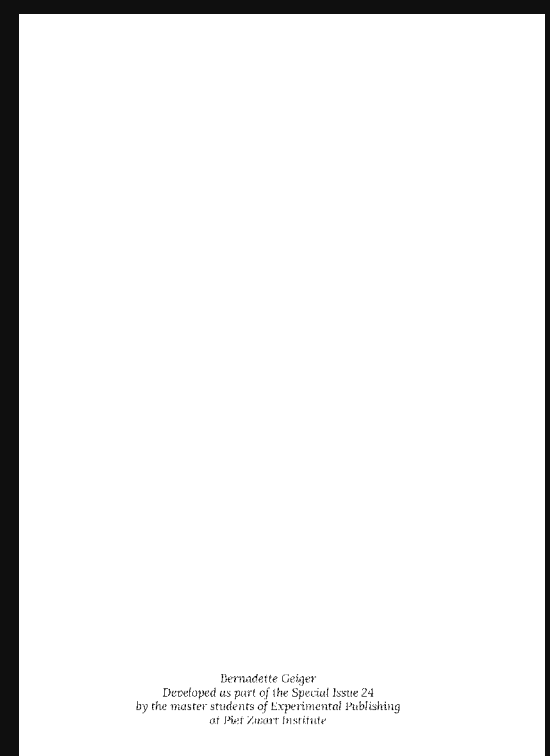
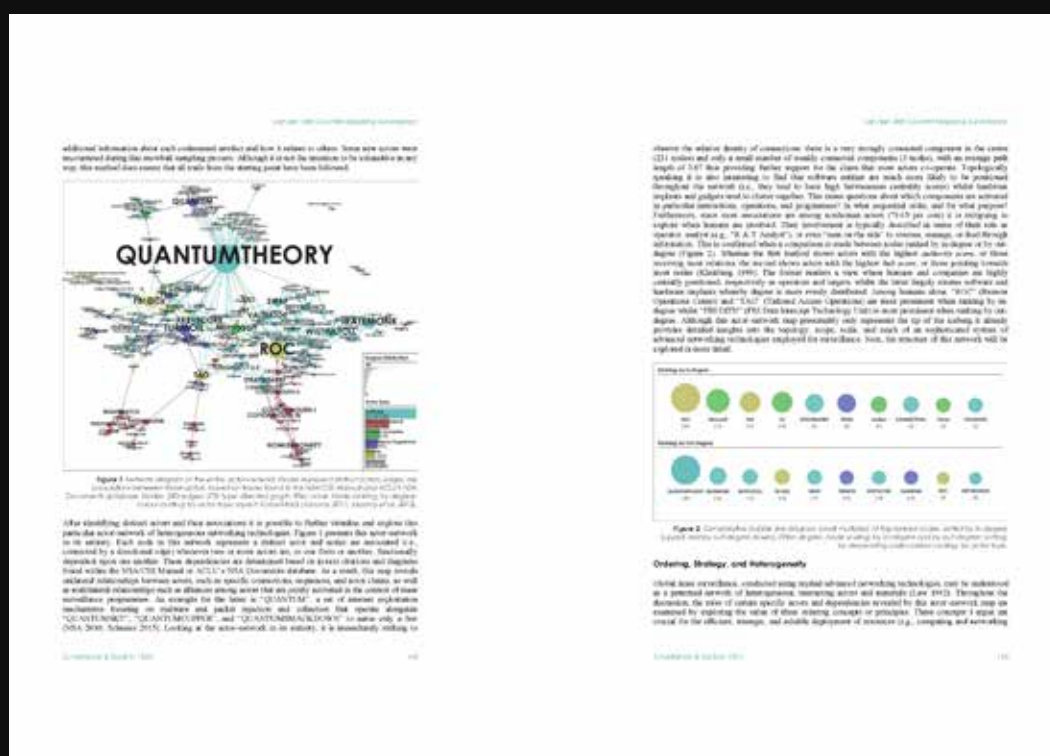
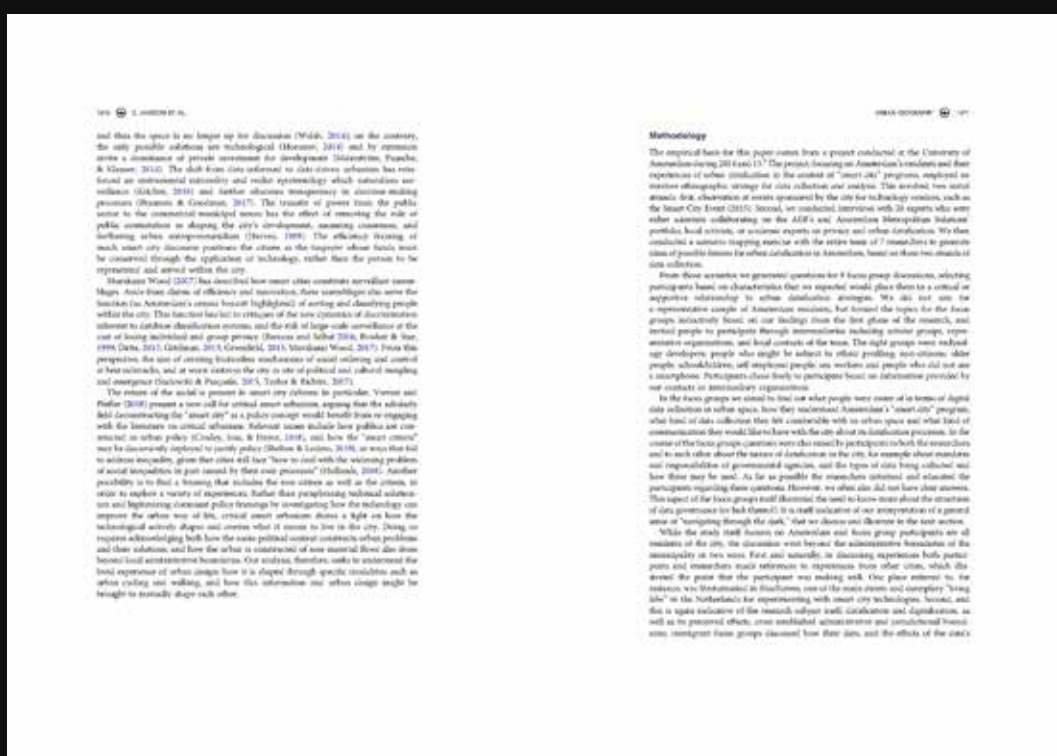
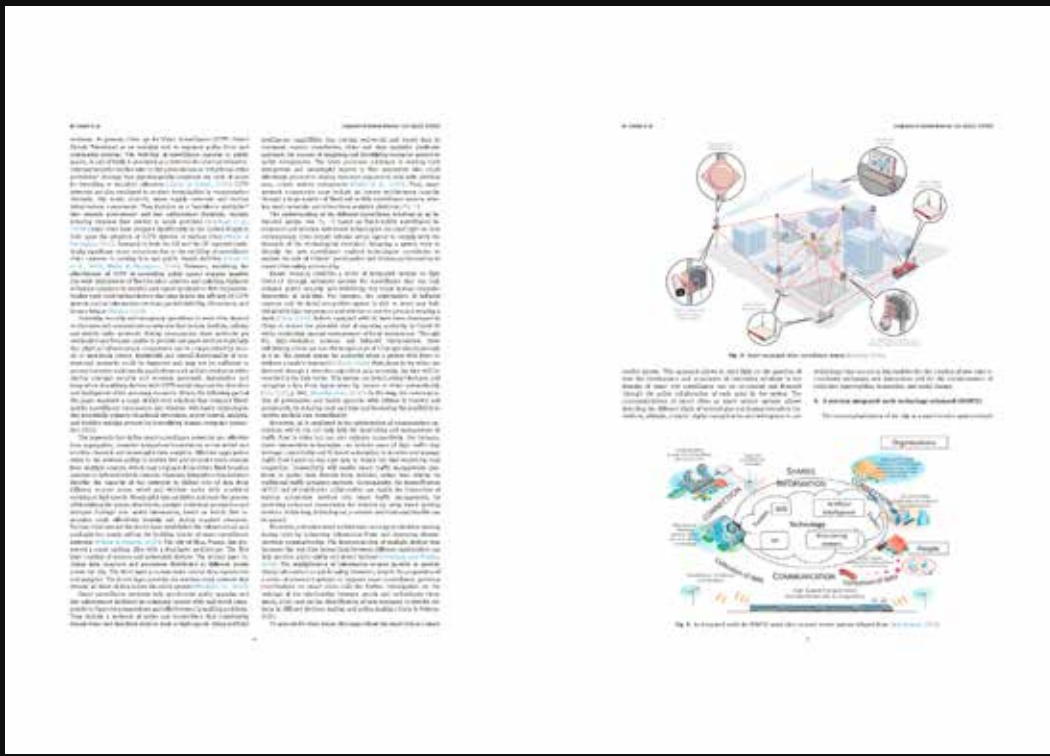
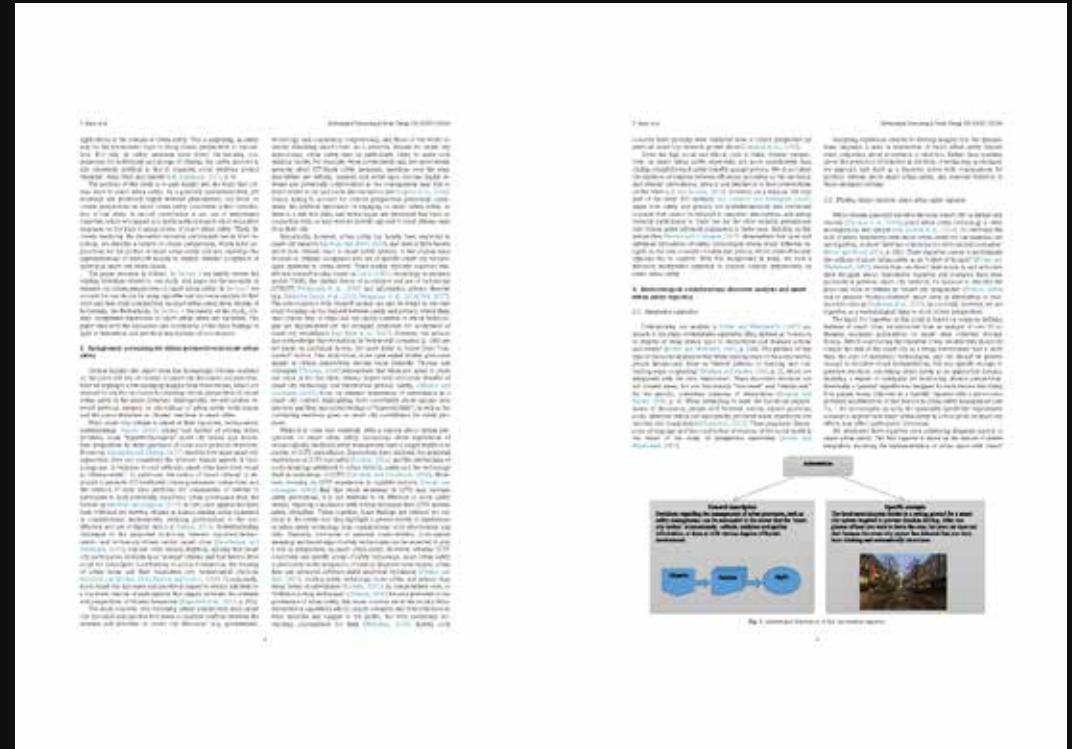
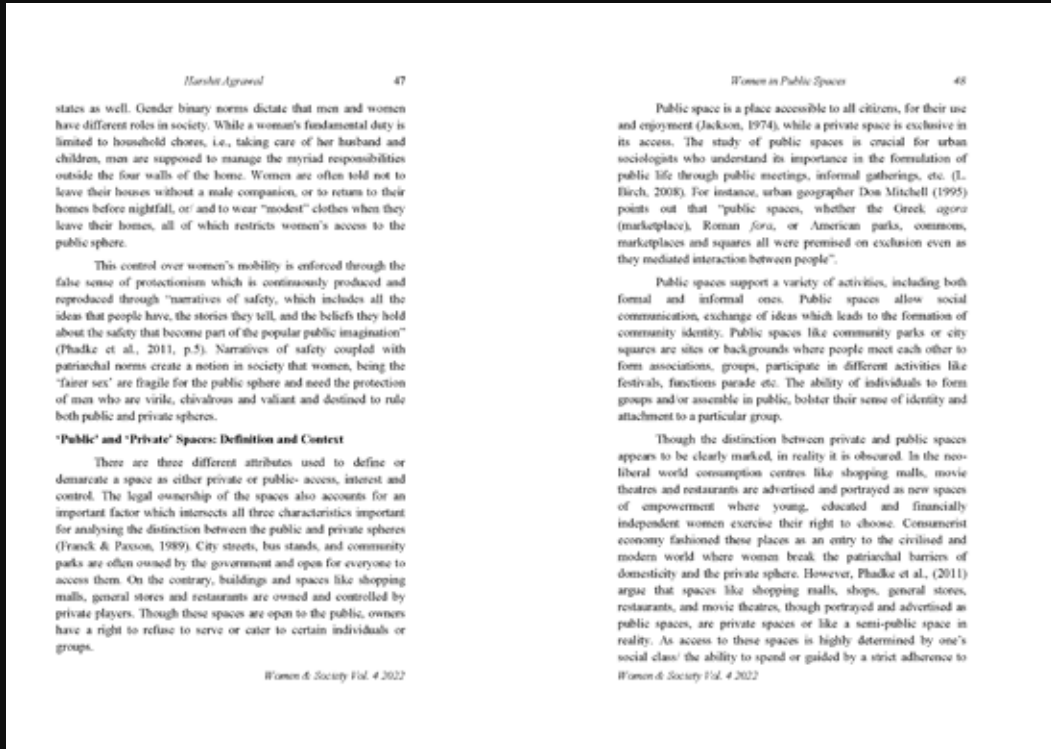
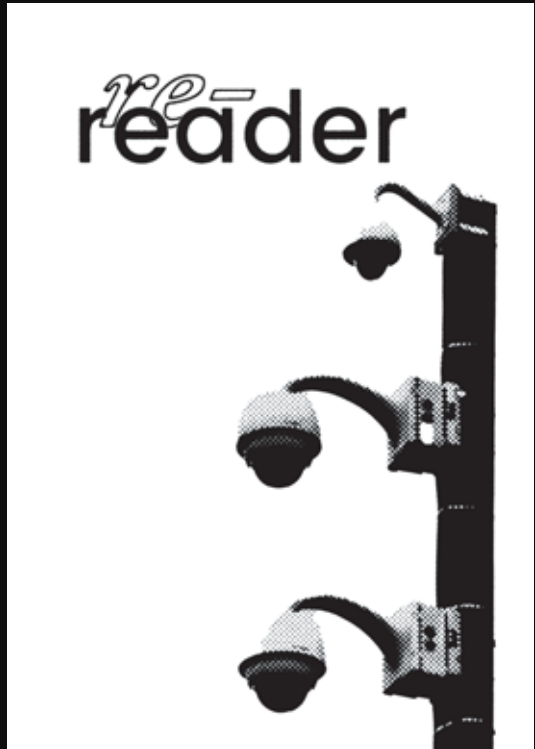
03 Research Skills

Reading and Writing

Re-Secure

<div><div>re-secure</div><div>re-secure</div></div>	<div><div>Content</div><div>Intro »re-secure«</div><div>Surveillance</div><div>Smart Cities - Smart Systems</div><div>Security</div><div>Unsurveilled Safety</div><div>Counter Reactions</div><div>Re-Secure</div><div>Re-Secure the Night</div><div>Built-Up and Installation</div><div>References</div><div>Images</div></div>	<div><div>Intro »re-secure«</div><div>In today's urban landscape, surveillance systems are ubiquitous and are presented as essential components of comprehensive security infrastructures. Consisting of numerous anobtrusive cameras and sensors, these systems are designed to blend seamlessly into the urban landscape. At the same time, they have sophisticated data collection and monitoring functions. For example, extensive closed-circuit television (CCTV) networks have been installed in cities such as Amsterdam and Rotterdam to increase public safety. Despite the proliferation of such security technologies in recent decades, marginalised groups in particular continue to feel unsafe in public spaces, especially after</div><div>dark. This discrepancy between the presence of surveillance systems and the subjective feeling of security raises critical questions about the effectiveness and purpose of these systems.</div><div>Re-secure proposes a post-optimal counter-proposal to these non-transparent security systems. The aim is to open up a critical discourse on modern technologies, surveillance and security and to expand existing perspectives. As a tool for hacking security cameras, users can move through the city and monitor themselves. The function of the tool and the associated ethical consequences will be documented and reflected upon in the form of a video documentary.</div><div>systems and proposes collective self-empowerment as a provocative response to these limits.</div><div>#civilisobedience #privacyforprivacy #selfsurveillance #perceivedsurveillance #witnessingwithintent</div></div>	<div><div>SURVEILLANCE</div></div>	<div><div>Smart Cities - Smart Systems</div><div>Touted as „smart cities“, more and more digital technologies, data analyses and human-computer interaction (HCI) are being implemented in cities to solve a variety of urban problems. Data is to be systematically collected and analysed in real time to optimise resource allocation, improve public services and further reduce costs (Kahlel, Viori &amp; Trost, 2020).</div><div>Arity is described as „smart“ when it integrates several key components:</div><div>Internet of Things (IoT)</div><div>A network of interconnected devices that collect and exchange data in real time. This includes sensors, cameras and smart meters that monitor everything from traffic flow to environmental conditions.</div><div>Data Analytics</div><div>Advanced data processing techniques that analyse large amounts of data to derive actionable insights. This helps with predictive maintenance, efficient resource management and real-time decision making.</div><div>Human-Computer Interaction (HCI)</div><div>Interfaces and systems that facilitate interaction between people and technology. This can range from user-friendly mobile applications to interactive public kiosks.</div><div>Wireless Integrated Mesh Technology Enhanced (WIMTE) Systems</div><div>These systems enhance real-time connectivity and data streaming, support simultaneous data transmission to multiple clients and situational awareness (Kahlel, Viori &amp; Trost, 2020).</div><div>Smart cities are constantly evolving, driven by technological advances and the increasing availability of data. Initially, smart city initiatives focused on infrastructure and technological improvements, such as the establishment of extensive CCTV networks and the implementation of sensor-based surveillance systems. Cities</div><div>such as Amsterdam and Rotterdam, for example, have set up comprehensive surveillance networks to monitor urban activities, increase public safety and manage urban resources ever more efficiently (Halpern &amp; Mitchell, 2020).</div></div>	
<div><div>Video Surveillance</div><div>Surveillance systems, especially video surveillance, have become an integral part of smart city infrastructures. These systems are used to control urban security and management by providing continuous real-time monitoring of public spaces (Kahlel, Viori &amp; Trost, 2020).</div><div>Modern surveillance systems utilise technologies such as Wireless Integrated Mesh Technology Enhanced (WIMTE) systems that support simultaneous data transmission to multiple clients, managing situational awareness and decision-making processes controllable (Kahlel, Viori &amp; Trost, 2020). These systems enable cities to assess risks, respond to threats and manage urban activities more efficiently.</div><div>The implementation of video surveillance in smart cities is not just about surveillance to combat crime. It also includes traffic flow control, environmental monitoring and the organisation of large public events. In Amsterdam and Rotterdam, for example, extensive networks of surveillance cameras are used to monitor traffic patterns, detect accidents and ensure the safety of public events (Jamson, Richter &amp; Taylor, 2019).</div><div>In recent years, both Amsterdam and Rotterdam have significantly increased the number of CCTV cameras installed in the cities. Amsterdam, for example, has installed more than 20,000 cameras, all of which are connected to the city's C3 Command, Control, Communications, Computers, and Citizen Services) facility and are designed to provide real-time monitoring and rapid incident response (Eagle Eye Networks, 2020). Rotterdam has similarly expanded its surveillance infrastructure, integrating fixed and mobile cameras into a broad network of sensors and IoT devices. This setup not only provides comprehensive coverage of the urban space, but also increases the city's ability to manage public safety and urban dynamics (Jamson et al., 2019).</div><div>Smart city technologies are often presented as solutions to improve the resilience of cities that are able to cope with crises such as natural disasters and security threats. However, this approach has been criticised for potentially ignoring deeper social inequalities and historical contexts (Halpern &amp; Mitchell, 2020).</div><div>Torin Monahan (2018) shows how the integration of surveillance systems into urban infrastructures can perpetuate and exacerbate social inequalities. Surveillance systems often favour certain populations and activities and exclude others, reinforcing existing social hierarchies. This selective surveillance can lead to increased policing of marginalised groups and a preference for affluent areas, exacerbating social inequalities.</div><div>“Rather than view such developments as neutral, it is important to probe their underlying politics and ask what freedoms, particularly for marginalised groups (Halpern &amp; Mitchell, 2020).</div><div>The political and social impact of smart city technologies has far-reaching consequences. They are not objective; they often reflect the values and prejudices of those who develop and deploy them. In smart cities, surveillance systems can become tools of neoliberal government policy, where public resources are used to support private technology companies, potentially to the detriment of democratic principles and social justice (Monahan, 2018).</div></div>	<div><div>Implications</div><div>“Through their smart-city marketing campaigns, technology companies cultivate a sense of vulnerability and competition in the part of city planners. The threat of being left behind motivates costly investments in technological infrastructure at a time when most cities are struggling to maintain basic services for their residents.” (Monahan, Torin, 2018, p.3)</div><div>The technical capabilities of smart city systems raise ethical and social concerns, although the pervasive optimism surrounding smart technologies masks their sociopolitical implications. For example, the use of surveillance systems in public spaces can lead to increased control of citizens with implications for their privacy and freedoms, particularly for marginalised groups (Halpern &amp; Mitchell, 2020).</div><div>Torin Monahan (2018) shows how the integration of surveillance systems into urban infrastructures can perpetuate and exacerbate social inequalities. Surveillance systems often favour certain populations and activities and exclude others, reinforcing existing social hierarchies. This selective surveillance can lead to increased policing of marginalised groups and a preference for affluent areas, exacerbating social inequalities.</div><div>“Rather than view such developments as neutral, it is important to probe their underlying politics and ask what freedoms, particularly for marginalised groups (Halpern &amp; Mitchell, 2020).</div><div>The political and social impact of smart city technologies has far-reaching consequences. 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Although the use of surveillance cameras has increased significantly in cities such as Amsterdam and Rotterdam, many women report that they still feel unsafe, especially when walking alone at night. This chapter explores the dichotomy between the perceived benefits of surveillance and the lived experiences of marginalised groups, particularly women, and shows how patriarchal biases in urban planning can lead to security measures that do not meet the needs of all citizens.</div><div>The rapid growth of surveillance infrastructure in cities such as Amsterdam and Rotterdam reflects a general trend towards the use of technology to manage urban spaces. In Amsterdam, more than 20,000 cameras are connected to the city's Command, Control, Communications, Computers and Citizen Services (C3) facility, which enables real-time surveillance and rapid incident response intended benefits of surveillance and its actual impact on personal safety.</div><div>The installation of CCTV cameras in Dutch cities has increased significantly over the last two decades. In Amsterdam, the number of CCTV cameras is currently estimated to be over 20,000 (Eagle Eye Networks, 2020). The number of cameras in Rotterdam has also increased significantly, with a dense network of cameras covering key public areas and transport hubs. Despite this extensive surveillance, surveys and studies show that many women still do not feel safe walking alone at night.</div><div>For example, a survey conducted by Veiligheidsmonitor found that only 37% of women in Amsterdam feel safe when walking alone at night, compared to 68% of men. In Rotterdam, 40% of women also reported feeling unsafe in similar circumstances, showing a clear gender imbalance in perceptions of safety (Veiligheidsmonitor, 2020). This persistent feeling of insecurity suggests that the mere presence of CCTV cameras is not enough to address the specific safety concerns of women and other vulnerable groups.</div><div>The assumption that more data leads to better, objective decision-making is also challenged by Jamson et al. (2019), who argue that data is inherently political and can exacerbate problems for already marginalised groups. This emphasises the need for a nuanced and equitable approach to data management and urban surveillance.</div></div>	<div><div>SECURITY</div></div>	<div><div>Security</div><div>by Veiligheidsmonitor found that only 37% of women in Amsterdam feel safe when walking alone at night, compared to 68% of men. 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<div><div>Counter Reactions</div><div>In urban environments around the world, the design and safety of public spaces have long been influenced by patriarchal norms and structures. Despite advances in technology and urban planning, many marginalised groups continue to feel unsafe in these spaces. In the following, several (feminist) research and projects are presented that critically address the safety in public spaces and propose alternative paradigms for urban security.</div><div>„Why Loiter? Women and Risk on Mumbai Streets“ by Shilpa Phadke, Samera Khan and Shilpa Ranade</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade challenge the notion of Mumbai as a safe haven for women. The book argues that women in Mumbai face significant obstacles that restrict their freedom to move around in public spaces. At the centre of their argument is the right to loiter – the right to be in public spaces without a specific purpose – which they argue is a fundamental right for women. By redesigning public space to increase safety in public spaces and propose alternative paradigms for urban security.</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade</div></div>	<div><div>Counter Reactions</div><div>In urban environments around the world, the design and safety of public spaces have long been influenced by patriarchal norms and structures. Despite advances in technology and urban planning, many marginalised groups continue to feel unsafe in these spaces. In the following, several (feminist) research and projects are presented that critically address the safety in public spaces and propose alternative paradigms for urban security.</div><div>„Why Loiter? Women and Risk on Mumbai Streets“ by Shilpa Phadke, Samera Khan and Shilpa Ranade</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade challenge the notion of Mumbai as a safe haven for women. The book argues that women in Mumbai face significant obstacles that restrict their freedom to move around in public spaces. At the centre of their argument is the right to loiter – the right to be in public spaces without a specific purpose – which they argue is a fundamental right for women. By redesigning public space to increase safety in public spaces and propose alternative paradigms for urban security.</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade</div></div>	<div><div>Counter Reactions</div><div>In urban environments around the world, the design and safety of public spaces have long been influenced by patriarchal norms and structures. Despite advances in technology and urban planning, many marginalised groups continue to feel unsafe in these spaces. In the following, several (feminist) research and projects are presented that critically address the safety in public spaces and propose alternative paradigms for urban security.</div><div>„Why Loiter? Women and Risk on Mumbai Streets“ by Shilpa Phadke, Samera Khan and Shilpa Ranade</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade challenge the notion of Mumbai as a safe haven for women. The book argues that women in Mumbai face significant obstacles that restrict their freedom to move around in public spaces. At the centre of their argument is the right to loiter – the right to be in public spaces without a specific purpose – which they argue is a fundamental right for women. By redesigning public space to increase safety in public spaces and propose alternative paradigms for urban security.</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade</div></div>	<div><div>Counter Reactions</div><div>In urban environments around the world, the design and safety of public spaces have long been influenced by patriarchal norms and structures. Despite advances in technology and urban planning, many marginalised groups continue to feel unsafe in these spaces. In the following, several (feminist) research and projects are presented that critically address the safety in public spaces and propose alternative paradigms for urban security.</div><div>„Why Loiter? Women and Risk on Mumbai Streets“ by Shilpa Phadke, Samera Khan and Shilpa Ranade</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade challenge the notion of Mumbai as a safe haven for women. The book argues that women in Mumbai face significant obstacles that restrict their freedom to move around in public spaces. At the centre of their argument is the right to loiter – the right to be in public spaces without a specific purpose – which they argue is a fundamental right for women. By redesigning public space to increase safety in public spaces and propose alternative paradigms for urban security.</div><div>Shilpa Phadke, Samera Khan and Shilpa Ranade</div></div>		
<div><div>Re-Secure the Night</div><div>In the modern urban landscape, surveillance systems are often portrayed as an essential part of a comprehensive security infrastructure. However, these systems, which are supposed to protect us, consist of numerous small black boxes that record data invisibly. On the outside, they look like inconspicuous objects that blend unobtrusively into the cityscape and are easy to overlook. Inside, however, they harbour a complex system that collects a multitude of data.</div><div>Re-secure proposes a post-optimal counter-proposal to these non-transparent security systems. The aim is to open up a critical discourse on modern technologies, surveillance and security to expand existing perspectives. As a tool for hacking security cameras, users can move through the city and monitor themselves. 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<div><div>Built-Up and Installation</div><div>In the form of an aesthetically-secure surveillance camera, users take on the role of the observer by monitoring themselves. As part of the exhibition, the Raspberry Pi 3 B+ model built into the 3D-printed housing is connected to a security camera. The video image from the camera can be viewed via the 5 inch TFT LCD display and the user's own movements in the room can be tracked.</div><div>As many of today's surveillance systems work via highly encrypted signals and IP, hacking these systems is much more difficult. Nevertheless, there are still many insecure systems, for example the widely used IP-camera for security monitoring. http://www.insecure.org/ streams live cameras that are not encrypted. These are security cameras that stream via a network. For example, a man in his workshop or the front garden of a house can be observed.</div><div>Take the camera and move around. Find yourself and the camera around the space.</div></div>	<div><div>Built-Up and Installation</div><div>In the form of an aesthetically-secure surveillance camera, users take on the role of the observer by monitoring themselves. As part of the exhibition, the Raspberry Pi 3 B+ model built into the 3D-printed housing is connected to a security camera. The video image from the camera can be viewed via the 5 inch TFT LCD display and the user's own movements in the room can be tracked.</div><div>As many of today's surveillance systems work via highly encrypted signals and IP, hacking these systems is much more difficult. Nevertheless, there are still many insecure systems, for example the widely used IP-camera for security monitoring. http://www.insecure.org/ streams live cameras that are not encrypted. These are security cameras that stream via a network. For example, a man in his workshop or the front garden of a house can be observed.</div><div>Take the camera and move around. Find yourself and the camera around the space.</div></div>	<div><div>Built-Up and Installation</div><div>In the form of an aesthetically-secure surveillance camera, users take on the role of the observer by monitoring themselves. As part of the exhibition, the Raspberry Pi 3 B+ model built into the 3D-printed housing is connected to a security camera. The video image from the camera can be viewed via the 5 inch TFT LCD display and the user's own movements in the room can be tracked.</div><div>As many of today's surveillance systems work via highly encrypted signals and IP, hacking these systems is much more difficult. Nevertheless, there are still many insecure systems, for example the widely used IP-camera for security monitoring. http://www.insecure.org/ streams live cameras that are not encrypted. These are security cameras that stream via a network. For example, a man in his workshop or the front garden of a house can be observed.</div><div>Take the camera and move around. Find yourself and the camera around the space.</div></div>	<div><div>Built-Up and Installation</div><div>In the form of an aesthetically-secure surveillance camera, users take on the role of the observer by monitoring themselves. As part of the exhibition, the Raspberry Pi 3 B+ model built into the 3D-printed housing is connected to a security camera. The video image from the camera can be viewed via the 5 inch TFT LCD display and the user's own movements in the room can be tracked.</div><div>As many of today's surveillance systems work via highly encrypted signals and IP, hacking these systems is much more difficult. Nevertheless, there are still many insecure systems, for example the widely used IP-camera for security monitoring. http://www.insecure.org/ streams live cameras that are not encrypted. These are security cameras that stream via a network. For example, a man in his workshop or the front garden of a house can be observed.</div><div>Take the camera and move around. Find yourself and the camera around the space.</div></div>		
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<div><div>IMAGES</div><div>Photographer: (over), Title of photograph: Available at: URL: <a href="https://www.veiligheidsmonitor.nl/">https://www.veiligheidsmonitor.nl/</a></div><div>Unless otherwise labeled, the pictures were taken by me.</div><div>[Image 1] Screenshot. (2024). Live camera Amsterdam, Netherlands. Online: <a href="https://www.veiligheidsmonitor.nl/view/40035/">https://www.veiligheidsmonitor.nl/view/40035/</a></div><div>[Image 2] Screenshot. (2024). Live camera Amsterdam, Netherlands. Online: <a href="https://www.veiligheidsmonitor.nl/view/40035/">https://www.veiligheidsmonitor.nl/view/40035/</a></div><div>[Image 3] Screenshot. (2024). Live camera Amsterdam, Netherlands. Online: <a href="https://www.veiligheidsmonitor.nl/view/40035/">https://www.veiligheidsmonitor.nl/view/40035/</a></div><div>[Image 4] Screenshot. (2024). Live camera Amsterdam, Netherlands. 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04 Graduation Project



Topic

»Between Real and Realistic« investigates how the visual and narrative design of video games affects the perception of social realities — specifically labour and trade unions. In the format of a lecture performance, insights into the research are presented as a live voice over along with in-game video recordings. Through an in-depth study of the triple-A game Red Dead Redemption 2 and Assassin’s Creed: Syndicate, the lecture demonstrates how the boundaries between real and realistic become blurred, while at the same time reinforcing hegemonic notions of labour struggles and political agency.

Format

The format of the project is a publication which is accompanied by two smaller projects: the thesis and a lecture performance.



Within the publication the thesis will be expanded, analysing the representation of labour and trade unions in games as well as in the game industry. A more profound insight on different sequences of games and the

connection to media and social theory can be gained. The narratives and gamespaces will be observed with the photographic mode of the games, drawing attention to selected scenes from the games.

<h1>BETWEEN REAL AND REALISTIC</h1> <p>An examination of labour and trade unions in video games and production</p>	<h1>Content</h1>	<h1>Introduction</h1>	<h1>Level 01 Real</h1>	<h1>Level 02 Realistic</h1>	<h1>Level 03 Realization</h1>	<h1>Conclusion</h1>	<h1>Bibliography</h1>	<h1>Images</h1>
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04 Graduation Project

Lecture Performance

The content of the publication results in a lecture performance that uses in-game recordings and a live voice over as well as me moving in the physical space to show insights of the research. The lecture performance will take place on Friday, 4th July and will additionally be installed as a desktop version in

the workshop of Briennenoord. Using three screens positioned above each other to resemble the three levels of Real, Realistic and Realization as used in the publication and two headphones as well as two chairs to have a concentrated setting to experience the installation.

Level 01 — Real

**Hyper-Realism**

«In recent years, the video game has not only become the highest-selling mass medium, but also the starting point for a quasi-parasitic image production that works with it.»  
(Klengel, Müller, Strumpf, Windisch-Graetz, n.d., p. 1, translated)

Level 01 — Real

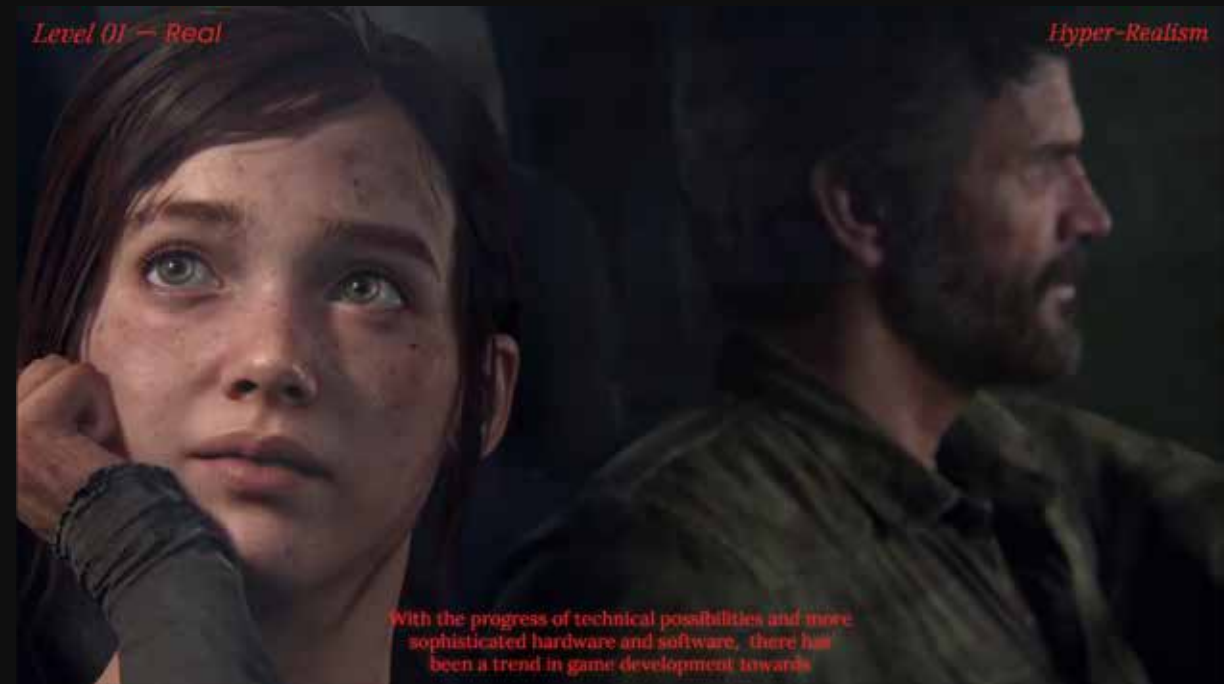
**Procedural Rhetoric**

The game mechanics in video games, which extend beyond the visual layer, govern a framework for player's interaction within the game world. Game mechanics refer to the rules, systems, and interactive elements that structure a player's engagement and define gameplay. Ian Bogost, author and video game designer, conducted in Persuasive games: the expressive power of videogames (2007) an analysis of the manner in which video games present arguments and exert influence over players by presenting how real and imagined systems work. He proposed that these games are capable of opening a new domain for persuasion due to their fundamental representational mode, which he termed »procedural rhetoric«.

<sup>1</sup> Source: 2025

Level 01 — Real

Hyper-Realism



With the progress of technical possibilities and more sophisticated hardware and software, there has been a trend in game development towards

Level 02 — Realistic

**Red Dead Redemption 2**



15:04

Level 02 — Realistic

Red Dead Redemption 2



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15:04

Level 02 — Realistic

Red Dead Redemption 2



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15:04

Level 03 — Realization

**Historical Context**



15:04

Level 02 — Realistic

**Assassin's Creed: Syndicate**



15:04

Level 02 — Realistic

Assassin's Creed: Syndicate



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15:04

Level 03 — Realization

**Trade Unions**



15:04



Throughout the Master programm the idea to do a PhD afterwards grew. I applied to the conference “Changing Aesthetics and Society in the Digital Age” in mid September at the Antwerp University and got selected to give a 20 minute lecture performance which is an additional motivation for this project. Furthermore I would like to apply for a PhD position in the upcoming year and extend the topic since I am very much interested in the topic.

 University of Antwerp

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Conference “Changing Aesthetics and Society in the Digital Age”

18-19 September 2025, Antwerp University

Activities

Workshop "Phenomenologies of the Imaginary"

Workshop: "The French Connection III"

Conference "Changing Aesthetics and Society in the Digital Age"

Annual meetings

Summer schools

Past activities

This conference focuses on the changing relationship between art, aesthetics and society in the digital age. It aims to stimulate interaction between scholars and artists from different schools and backgrounds. Four internationally renowned keynote speakers approach the relationship between art, aesthetics and society from their own expertise. In addition, there are four parallel sessions in which